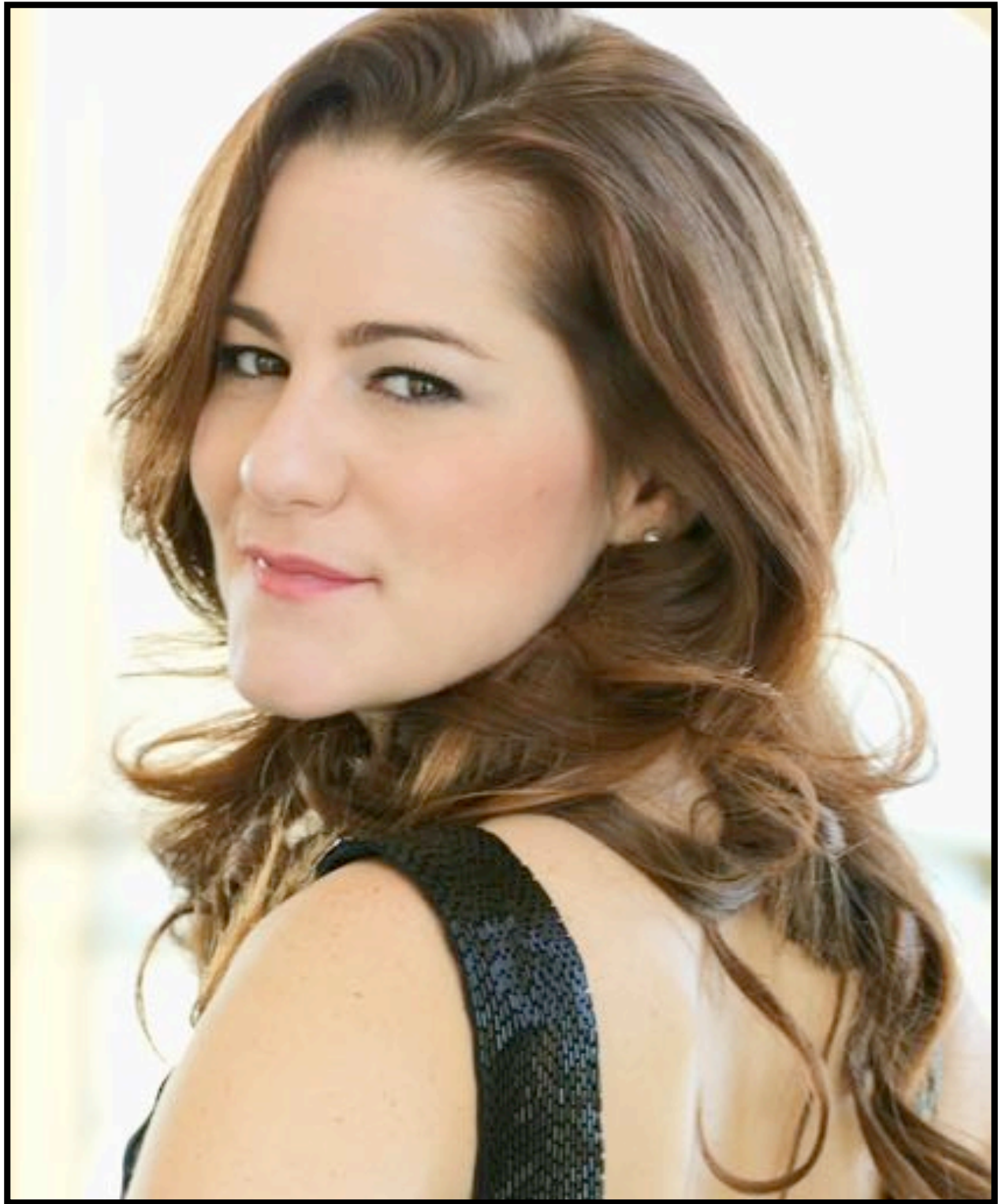


MEGAN MARINO *mezzo-soprano*

SEMPRE ARTISTS

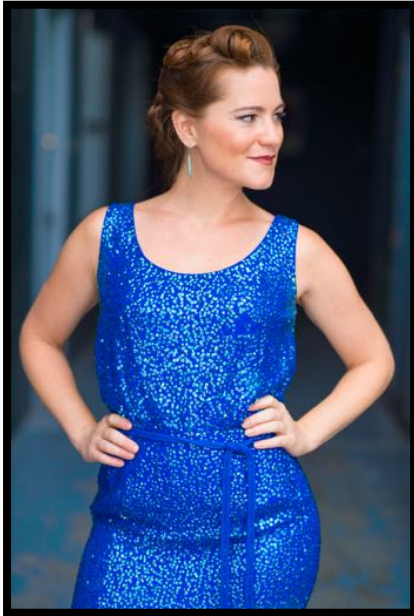
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BIOGRAPHY



Megan Marino has been hailed by the *Washington Times* for her “considerable range and confidence, navigating lower notes with impressive clarity yet also managing considerable leaps into the higher range as well, exhibiting a warm, plummy tone throughout.” In the 2017-18 season, she makes her debut with the Opéra national de Paris as Zweite Knappe in **Parsifal**. She returns to the Metropolitan Opera as Myrta in **Thais** as well as for its production of **Le nozze di Figaro** and to Santa Fe Opera for her first performances of Suzuki in **Madama Butterfly**. Never straying too far from bel canto repertoire, Ms. Marino also reprises Rosina in **Il barbiere di Siviglia** with Kentucky Opera. Future seasons include her debut with Dallas Opera. Last season she made debuts with the Lyric Opera of Kansas City as Hänsel in **Hänsel und Gretel**, Opera Delaware as Angelina in **La cenerentola**, Utah Opera as Jessie in Beck’s **The Long Walk**, Central City Opera as Despina in **Così fan tutte** and returned to Virginia Opera as Rosina in **Il barbiere di Siviglia**. She also returned to the Metropolitan Opera as the Second Wood Nymph in the company’s new production of **Rusalka** as well as for **Roméo et Juliette**. On the concert stage, she joined the Fine Tuned Society (Boulder, Colorado) for Brahms’ **Zwei Gesänge**.

Ms. Marino made her Metropolitan Opera debut as a Voice of an Unborn Child in **Die Frau ohne Schatten** and has also joined the company for **Don Carlo**, **Rigoletto**, and **Werther**. She joined Lyric Opera of Chicago as Annina in **Der Rosekavalier**; Florida Grand Opera, Fort Worth Opera, Opera Fort Collins, and Saint Petersburg

Opera as Rosina in **Il barbiere di Siviglia**; Des Moines Metro Opera as Meg Page in **Falstaff**; Spoleto Festival U.S.A. for Varvara in **Káťa Kabanová**; Opera Fort Collins, Green Mountain Opera, and Baltimore Concert Opera for Angelina in **La cenerentola**; Opera Iowa for Hänsel in **Hänsel und Gretel**; and the Fire Island Opera Festival for the Third Schauspieler in Weill’s **Der Protagonist**. She sang Miriam and Ruth in the American premiere of Weill’s **The Road of Promise** with the Collegiate Chorale at Carnegie Hall, and joined the Lyric Opera of Chicago for **Anna Bolena** and San Francisco Opera for **Partenope**.

She is a former Resident Artist of Santa Fe Opera, where she most recently sang the Page in **Salome** and Claire in the world premiere of Jennifer Higdon’s **Cold Mountain**. Also as a former young artist of Palm Beach Opera, her performances with the company included Angelina in family performances of **La cenerentola** as well as the Page in **Salome**, and Mrs. Grose in **The Turn of Screw**. She spent the summer of 2012 at the Caramoor International Music Festival, where she made her debut as mezzo soloist in Mendelssohn’s **A Midsummer Night’s Dream** with the Orchestra of St. Luke’s and conductor Roberto Abbado. Capitalizing on her success in bel canto repertoire, she also covered contralto Ewa Podles in the title role of Rossini’s **Ciro in Babilonia** at Caramoor and subsequently, the Rossini Opera Festival in Pesaro. The mezzo-soprano’s other recent operatic engagements include Prince Orlofsky in **Die Fledermaus** with the New Rochelle Opera, Pitti-Sing in **The Mikado** with **Virginia Opera**, Mercédès in **Carmen** with Opera Coeur d’Alene, Phoebe in **The Yeomen of the Guard** with Bostonian Concert and Opera Ensemble, and Anita in **West Side Story** with the Aspen Music Festival. She joined **Opera Colorado** for both the Third Wood Nymph in **Rusalka** and Tisbe in **La cenerentola**.

Her concert performances include Handel’s **Messiah** with the Cincinnati Symphony Orchestra, Colorado Bach Ensemble, and Boulder Master Chorale; Mozart’s **Requiem** with the Boston Boys Choir; Bach’s **St. John Passion** as a guest artist with the American University of Beirut, Lebanon; and Haydn’s **Mass No. 6** at Carnegie Hall. She joined tenor Lawrence Brownlee and conductor Antony Walker for a bel canto concert in Washington, D.C. She sang previous performances Bach’s **St. Matthew Passion** with the University of Colorado Symphony, where she received her Master of Music Degree and also sang the title role of **The Rape of Lucretia**. She holds a Bachelor of Music degree from the University of Southern Maine.

Ms. Marino is a winner of The William Matheus Sullivan Musical Foundation Award as well as the Shaulis/Gasperec Emerging Singers Grant from Opera Index and the Norma Newton Award from the George London Foundation. She is also a 2015 recipient of the Anna Case MacKay Memorial Award from Santa Fe Opera; second prize winner in both the Gerda Lissner International Vocal Competition and the Opera Birmingham Vocal Competition, at which she also won the audience favorite award; as well as an encouragement award recipient from the George London Foundation competition. In 2014, she won first place winner of both the Marcello Giordani Foundation International Vocal Competition and Oratorio Society of New York’s Lyndon Woodside Oratorio Solo Competition. Following the summer of 2013 spent at Santa Fe Opera, Ms. Marino received The Katharine M. Mayer Award from the company. She is a previous second place winner of the Fort Worth Opera McCammon Competition and third place winner of the Lotte Lenya Competition and the Shreveport Opera Singer of the Year Competition. She is also the recipient of a career grant from Allied Arts.

COSÌ FAN TUTTE

"In Central City Opera's current production of Mozart's "Così Fan Tutte," it's the house mistress Despina that gives mezzo-soprano Megan Marino a chance to steal the show in her brief appearances on stage. And Marino doesn't disappoint. With both sublime comedic timing and a voice that can't be constrained even when muffled by a surgeon's mask at one point, Marino proves what a great talent can do with the right character." -

The Aurora Sentinel on Central City Opera's production of *Così fan tutte*; 7.27.17

"...Megan Marino was absolutely radiant in her CCO debut as the girls' conniving maid Despina (in this setting, she seems more like a dorm mother than a maid). Despina's intrigues with Alfonso and her amusement at the lovers' antics are among the most delicious aspects of the action, and Marino imbues them all with a sense of delight that is partly sarcastic, partly sympathetic. Her early Act II aria is enchanting, and the scenes where Despina disguises herself as a "magnetic" doctor and later as a notary are uproarious."

Boulder Daily Camera on Central City Opera's production of *Così fan tutte*; 7.16.17

"I loved Megan Marino's Despina, a clear-toned soprano who even projects through a surgical mask."

Boulder Weekly on Central City Opera's production of *Così fan tutte*; 7.20.17

"The character of Despina had to go through some changes to fit Barlow's concept. No longer a maid, she became a college house mother to Fiordiligi and Dorabella. Mezzo Megan Marino made the most of this morph. She made a strong challenge to Moore to be the jewel of the production."

The Gazette on Central City Opera's production of *Così fan tutte*; 7.29.17

"Despina was sung by a pixilated and wonderful Ms. Marino. Her energy was contagious throughout her performance. She had a marvelous time and the audience was delighted with her escapades."

The Mountain-Ear on Central City Opera's production of *Così fan tutte*; 8.6.17



LA CENERENTOLA

"Mezzo-soprano Megan Marino is the main attraction as Angelina and she does not disappoint. Her facility with the coloratura lines was effortless, her acting totally natural and her enthusiasm and energy unflagging."

News Works on Opera Delaware's production of *La cenerentola*; 5.2.17

"She believably gave us Angelina's despair at her lot and her love for Prince Ramiro disguised as a servant. With a pleasing sound throughout her voice and very clear coloratura singing, she was fully the equal of this demanding role."

Taminophile on Opera Delaware's production of *La cenerentola*; 5.8.17



"Marino easily handled the vocal acrobatics required for Cinderella."

The Opera Critic on Opera Delaware's production of *La cenerentola*; 5.8.17

"As Angelina and her soon-to-be Prince, Marino and Swanson are a matched pair, both graced with self-effacing charm that hides a core of steel. Their transition from romantic lovers to royal couple - an imperial prince and his magnanimous consort - is smoothly and convincingly achieved."

Delaware Online on Opera Delaware's production of *La cenerentola*; 5.1.17

"Megan Marino delivered Cinderella's warmth as well as her florid bel canto runs with musical and comic flair."

Times Argus on Green Mountain Opera Festival's *La cenerentola*; 6.22.14

"...The stunning Angelina, Megan Marino... Rossini's extensive *fioritura* writing was no obstacle for Marino on Friday night. Her voice literally bloomed even up to the last "il palpitar" of the infamous mezzo-soprano aria "Nacqui all'affanno... Non più mesta." It was a joy to see Marino, like many of her cast-mates, add subtle dramatic elements to her performance."

Opera Pulse on the Baltimore Concert Opera Performance of *La Cenerentola*; 12.3.11

THE LONG WALK

"Megan Marino gave a moving portrait of Brian's wife, Jessie – at a loss as to how to help him, but determined to avoid the sad fate predicted by her grandmother: "The war will kill him at home."

Salt Lake City Tribune on the Utah Opera's production of *The Long Walk*; 4.3.17

GEORGE LONDON FOUNDATION COMPETITION

"Mezzo-soprano Megan Marino's "Connais-tu le pays," from *Mignon*, was equally elegant, with a concentration on the musical line and the loveliness of her voice."

New York Classical Review on the George London Foundation's Competition Finals Concert; 218.17

RUSALKA

"The three wood sprites, played by Hyesang Park (debut), Megan Marino, and Cassandra Zoe Velasco, sounded like three beautiful flutes playing light, bright harmonies with each other. They captured the mischievous, flirtatious spites perfectly."

NYTheatre Guide on The Metropolitan Opera's production of *Rusalka*; 2.6.17

"Hyesang Park, Megan Marino and Cassandra Zoé Velasco were a charming trio of Wood Sprites."

The Wall Street Journal on The Metropolitan Opera's production of *Rusalka*; 2.6.17

"The supporting casts were also very strong, especially the vocal trio of wood sprites, consisting of Hyesang Park, Megan Marino and Cassandra Zoé Velasco."

Opera Mania on The Metropolitan Opera's production of *Rusalka*; 2.16.17



"Hyesang Park, Megan Marino and Cassandra Zoé Velasco brought alluring harmony as the three Wood Sprites"

The Classical Source on The Metropolitan Opera's production of *Rusalka*; 2.17.17

"The three wood sprites... were a delightful trio opening with flirtations with Vodnik and recapturing their playful nature with "Mám, zlaté vlásky Mám" (I have golden hair). Their voices are ideally matched to create the playful nature of the sprites, luring us under their spell."

Interchanging Idioms on Opera Colorado's performance of *Rusalka*; 2.13.11

"The singing Forest Sprites... delivered their close harmonies with polish."

Opera News on Opera Colorado's performance of *Rusalka*; 2.12.11



IL BARBIERE DI SIVIGLIA

"The evening's real strengths proved to be Megan Marino as Rosina – singing cleanly and warmly and un-self-consciously, not afraid to use her chest voice"

The Washington Post on Virginia Opera's production of *Il barbiere di Siviglia*; 12.4.16

"Rosina, the doctor's ward, is sung by mezzo Megan Marino with vocal and physical agility, not to mention huge power. She gave the warhorse aria "Una voce poco fa" ("A little voice I hear") a fresh and masterful performance."

The Virginian-Pilot on Virginia Opera's production of *Il barbiere di Siviglia*; 11.12.16

"Attractive mezzo-soprano Megan Marino (Rosina), whose lush sounding voice throughout her extensive range was exceptional"

Virginia Gazette on Virginia Opera's production of *Il barbiere di Siviglia*; 11.23.16





IL BARBIERE DI SIVIGLIA (continued)

"Megan Marino as Rosina shines. Her upper register is her sweet spot, but her acting may exceed her vocals, which takes nothing away from her vocals. She is tempestuous, flirtatious and saucy in her barely contained desire and love for the student Lindoro (Count Almaviva in disguise). In the second scene, set innovatively in the doctor's office, she is a veritable chameleon."

Richmond Times-Dispatch on Virginia Opera's production of *Il barbiere di Siviglia*; 11.19.16

"She [Marino] easily tosses off Rossini's florid music with both clarity and velocity."

Theater Jones on Fort Worth Opera's production of *Il barbiere di Siviglia*; 5.7.16

"...Megan Marino, whose rich mezzo-soprano voice was a decided plus throughout the evening"

The Star Telegraph on Fort Worth Opera's production of *Il barbiere di Siviglia*; 5.1.16

"Rosina, Megan Marino supplies an aptly tangy mezzo and, again, impressive vocal fireworks."

The Dallas Morning News on Fort Worth Opera's production of *Il barbiere di Siviglia*; 5.8.16

"Megan Marino is a spitfire of a Rosina, a strong-willed actress who stands up to her scheming boss, his guards and co-conspirators...she plays a star besieged by autograph seekers. With an ample mezzo voice that easily fills the house, she fires off gleaming coloratura, adding some of her own ornaments along the way. Marino is a natural comedienne, bringing split-second timing to her scenes with Bartolo, and she proved particularly delightful in the concluding ensemble of Act I, her mock puppetry captured in strobe lighting."

South Florida Classical Review on the Florida Grand Opera's production of *Il barbiere di Siviglia*; 11.15.15

"Marino was impressive and convincing as the coveted Rosina, a contract employee of Dr. Bartolo's film studio and the object of his jealous and ill-tempered affections and the pure romantic love of Count Almaviva. She did a splendid job with her vocal work and acted the dueling facades of her character expertly between her two suitors."

Tuffgnarl.com on Florida Grand Opera's production of *Il barbiere di Siviglia*; 11.16.15



"Petite mezzo-soprano Megan Marino, playing Rosina, the wealthy starlet under the thumb of Bartolo, delivered her cavatina, *Una voce poco fa*, with Olympic size vocal cords. She adeptly handled the elaborate runs and cadenzas smoothly and easily as she mused on her love for the poor student, Lindoro (Count Almaviva). Super-perky, confident and mischievous, Marino drew the audience in as the bouncing portions of the music lifted up her voice, which then separated and lifted-off."

MiamiArtzine on Florida Grand Opera's production of *Il barbiere di Siviglia* 11.26.15



"Los cantantes estuvieron muy bien y supieron pasar la prueba de una puesta antitradicional con gracia interpretativa tanto en lo dramático como en lo musical. Especial mención para Megan Marino, como Rosina..."

el Nuovo Herald on Florida Grand Opera's production of *Il barbiere di Siviglia* 11.16.15

HÄNSEL UND GRETEL

"Megan Marino (Hansel) is dressed to look uncannily like a boy, and her jumps and twitches (conveying the lad's hyperactive angst) are met by a mezzo-soprano voice of solidity and sweetness"

The Independent on the Lyric Opera of Kansas City's production of *Hansel & Gretel*; 9.23.16

"Soprano Rachele Gilmore played Gretel to mezzo-soprano Megan Marino's Hänsel, with a likeable dynamic between the two. Their voices were also well matched, fresh, clear and unforced... Marino has mastered the gangly limbs and attitude of a preadolescent boy."

Kansas City Star on the Lyric Opera of Kansas City's production of *Hansel & Gretel*; 9.18.16

"Marino proved quite capable of playing a boy, handling the pants role with extraordinary naturalness... Marino played up boy-like abandon in every gesture and facial expression, her fiery mezzo sealing the deal."

KC Metropolis on the Lyric Opera of Kansas City's production of *Hansel & Gretel*; 9.14.16

FALSTAFF

"Ms. Marino is a real company asset, her luxuriant mezzo and energetic participation for once made Meg an important and equal co-conspirator, not just a requisite space filler. I can't tell you how often I have seen this role under-cast or under-performed, so it was a real pleasure to experience Ms. Marino's solid achievement."

Opera Today on Des Moines Metro Opera's Production of *Falstaff*; 7.20.16

"Megan Marino was a charming Meg"

Opera News on Des Moines Metro Opera's Production of *Falstaff*; 7.1.16

"Meg Page was sung by the lively mezzo Megan Marino, a former DMMO apprentice artist in her mainstage debut."

Des Moines Register on Des Moines Metro Opera's production of *Falstaff*; 6.27.16



DER ROSENKAVALIER

"Megan Marino as a real firebrand of an Annina"

Opera News on the Lyric Opera of Chicago's production of *Der Rosenkavalier*; 2.8.16

"There were sparky performances all around from Rene Barbera as the dulcet-voiced Italian Singer, Rodell Rosel and Megan Marino (a dynamo) as the intriguers Valzacchi and Annina"

Chicago Tribune on the Lyric Opera of Chicago's production of *Der Rosenkavalier*; 2.9.16

"After Octavian promises to protect Sophie from the impending marriage he leaves and, on his way out bribes Baron Ochs' servant Annina (a great performance by Megan Marino) to give a note to him with details of an arranged rendezvous with his "sister" Mariandel."

Showbizchicago.com on the Lyric Opera of Chicago's production of *Der Rosenkavalier*; 2.11.16

"Tenor Rodell Rosel and, especially, mezzo Megan Marino were perfectly cast as the intriguers Valzacchi and Annina, working against Ochs effectively after he stiffes them."

St. Louis Post Dispatch on the Lyric Opera of Chicago's production of *Der Rosenkavalier*; 2.11.16

SALOME

"Megan Marino sang most appealingly as the Page."

Opera Today on the Santa Fe Opera's production of *Salome*; 8.19.15

"Pennsylvania mezzo-soprano Megan Marino was impressive as the Page."

Opera Warhorses on the Santa Fe Opera's production of *Salome*; 8.1.15

"Apprentice singers Megan Marino and bass-baritone Nicholas Brownlee, as the Page of Herodias and the First Soldier, distinguished themselves from an overall fine supporting cast."

The Classical Review on the Santa Fe Opera's production of *Salome*; 8.8.15

"I will take a moment to mention Megan Marino's portrayal of the Page. A very steady voice, with extreme darkness in the tone. I'd be happy to hear more of her."

Operagasm on Palm Beach Opera's *Salome*; 3.19.13

"...The spunky, clear-voiced Page of Megan Marino got the performance off to a clear and energetic start."

ConcertoNet on Palm Beach Opera's *Salome*; 3.16.13

BENTLEY ROSES

"Mezzo-soprano Megan Marino did honor to two pieces from Higdon's *Bentley Roses* cycle (2002)."

The Santa Fe New Mexican on a concert of *Chamber Works* by Jennifer Higdon; 8.24.15



THE ROAD OF PROMISE

"Much of the score carries his [Weill's] familiar stamp – an aria for Ruth (beautifully sung by mezzo Megan Marino)"
Opera News on the Collegiate Chorale's performances of Weill's *Road of Promise*; 7.2015

"Megan Marino demonstrated a lovely mezzo as Miriam and Ruth."
NY Times on the Collegiate Chorale's performances of Weill's *Road of Promise*; 5.8.15

"The finest singing of all came from Megan Marino, displaying a smoldering mezzo-soprano as Miriam and Ruth. Her earnest reading of Ruth's song was touching."
New York Classical Review on Weill's *Road of Promise*; 5.7.15



KÁT'A KABANOVA

"A welcome dose of optimism was provided by the spirited performance of Megan Marino..."

Opera Magazine on the Spoleto Festival USA's *Kát'a Kabanová*; 9.14

"One of the opera's highlights, however, belongs to Vanya (Alex Richardson) and Varvara (Megan Marino). The couple sings a beautiful folk tune toward the end of the first act, reminding us how sensitive Janacek was when it came to incorporating the rhythms and sounds of his country's native music. Their chemistry, both as singers and actors, is perfect."

Charleston City Paper on the Spoleto Festival USA's *Kát'a Kabanová*; 5.27.14

"Noteworthy performances among the supporting cast...A delightful Megan Marino plays Varvara, Kát'a's vivacious confidante."

Broadwayworld.com on the Spoleto Festival USA's *Kát'a Kabanová*; 5.28.14

MESSIAH

"Marino injected fire into "But who may abide," vaulting up and down her range with a sense of drama."

News Cincinnati on the Cincinnati Symphony Orchestra's performance of *Messiah*; 12.23.13

"All four of the soloists [Mireille Asselin, Megan Marino, Randall Umstead and Andrew Garland] were absolutely remarkable. As I said above, they were clearly chosen because they were competent and complete (in the truest sense) artists. The startling quality of the soloists was that they were of equally supreme ability... They were all superb."

OpusColorado on the Colorado Bach Ensemble's performances of Handel's *Messiah*; 12.23.12

"Concertmaster [Hee-Jung Kim] participated in duet with the mezzo soloist, Megan Marino... both of these artists are capable of extreme dynamics while performing incredibly difficult technical feats. It was absolutely beautiful."

OpusColorado on the Colorado Bach Ensemble's performances of Handel's *Messiah*; 12.23.12

L'ITALIANA IN ALGERI

"Mezzo-soprano Megan Marino was simply terrific as "Isabella" in the scene from *L'italiana*."

From the Desk of Artistic Director Jonathan Pell on Santa Fe Opera's *Apprentice Scenes*; 8.19.13

THE TURN OF THE SCREW

"Megan Marino, playing Mrs. Grose, displayed the most mature voice in the production. Her colorful mezzo is ready for bigger roles and bigger companies."

Palm Beach Daily News on Palm Beach Opera's *The Turn of the Screw*; 4.12.13

"Megan Marino was a superb Mrs. Grose, the estate's housekeeper. Her strong, lustrous mezzo and theatricality are the production's fulcrum."

South Florida Classical Review on Palm Beach Opera's *The Turn of the Screw*; 4.12.13

"Megan Marino, who sang Mrs. Grose, was able to say a lot with just a little in something as simple in the officious, official way she walked offstage or in the way she used her body to shield Flora from the governess in the final scenes of the second act. Marino's voice is big, darkly colored and powerful, and she, too, had an exceptionally difficult part to sing, and she sang it with great strength."

Palm Beach Arts Paper on Palm Beach Opera's *The Turn of the Screw*; 4.14.13



SONGFEST

"Mezzo Megan Marino began the evening with a martial aria from Rossini's *Semiramide*, returning a bit later to have fun with the humorous aria "Una voce poco fa" from the same composer's comic opera *Barber of Seville*. She demonstrated considerable range and confidence, navigating lower notes with impressive clarity yet also managing considerable leaps into the higher range as well, exhibiting a warm, plummy tone throughout. She proved quite the entertainer as well. Her witty presentations and gregarious personality warmed up both the room and the audience."

The Washington Times on Virginia Opera's *Songfest* in Fairfax; 11.3.12

THE MIKADO

"Mezzo, Megan Marino is terrific as the plucky Pitti-Sing (one of the "three little maids from school"), who stands up to the fearsome Katisha."

WHRO Virginia Public Radio's *From the Other Side of the Footlights* on the Virginia Opera Performance of *The Mikado*; 3.10.12

WEST SIDE STORY

"Marino, in fact, just about stole the whole show. In scene after scene, she owned the stage. The scene where she is nearly gang-raped is harrowing, and her compelling presence informed songs and ensembles such as "America," and the "Tonight" quintet. Her dialogue and dance looked natural and assured."

The Aspen Times on the Aspen Music Festival's performance of *West Side Story*; 8.20.11

"It was only the grit of Megan Marino's Anita that had the force needed in 'WSS.'"

Boulder Daily Camera on the Aspen Music Festival's performance of *West Side Story*; 8.27.11



THE PIG, THE FARMER & THE ARTIST

"Rounding out the cast are the superb Greek Trio... called on to portray everything from goats and chickens to West Village gays, East Village punks, high society dilettantes and the omnipresent paparazzi. What a treat to watch them in action as they skewer opera, the art world, George Bush, sex, and everything in between"

Oscar E. Moore on the NYC Fringe Festival performance of *The Pig, the Farmer and the Artist*; 8.21.10

"A Greek Trio ... fills out the cast (billed as "farm hands, goats, ducks, cows, sheep, West Village gays, East Village punks, Pellegrino's secretary, high society dilettantes, paparazzi and Amanda") and expertly guides the allegorical satire through a score where everything is fodder for comedic: art, music, America, bestiality."

Time Out New York on the NYC Fringe Festival performance of *The Pig, the Farmer and the Artist*; 8.19.10

[Updated August 2017]

RESUME

ROLES PERFORMED

Denotes *Cover +Large excerpts

Suzuki	<i>Madame Butterfly</i>	Santa Fe Opera	2018
Isabella*	<i>L'italiana in Algeri</i>	Santa Fe Opera	
Zweite Knappe	<i>Parsifal</i>	Opéra national de Paris	
Rosina	<i>Il barbiere di Siviglia</i>	Kentucky Opera	
Cherubino*	<i>Le nozze di Figaro</i>	The Metropolitan Opera	
Myrtle	<i>Thaïs</i>	The Metropolitan Opera	2017
Olga	<i>Eugene Onegin</i>	Lyric Opera of Kansas City	
Despina	<i>Così fan tutte</i>	Central City Opera	
2 nd Wood Nymph	<i>Rusalka</i>	The Metropolitan Opera	
Stephano*	<i>Roméo et Juliette</i>	The Metropolitan Opera	
Jessie	<i>The Long Walk</i>	Utah Opera	
Angelina	<i>La cenerentola</i>	Opera Delaware	
Rosina	<i>Il barbiere di Siviglia</i>	Virginia Opera	2016
Rosina	<i>Il barbiere di Siviglia</i>	Fort Worth Opera	
Hansel	<i>Hansel & Gretel</i>	Lyric Opera of Kansas City	
Angelina	<i>La cenerentola</i>	Opera Fort Collins	
Meg Page	<i>Falstaff</i>	Des Moines Metro Opera	
Annina	<i>Der Rosenkavalier</i>	Lyric Opera of Chicago	
Rosina	<i>Il barbiere di Siviglia</i>	Florida Grand Opera	2015
Rosina	<i>Il barbiere di Siviglia</i>	St. Petersburg Opera	
Ein Page der Herodias	<i>Salome</i>	Santa Fe Opera	
Claire	<i>Cold Mountain [World Premiere]</i>	Santa Fe Opera	
Serse+	<i>Serse</i>	Santa Fe Opera, <i>Apprentice Showcase</i>	
Isabella+	<i>L'italiana in Algeri</i>	Santa Fe Opera, <i>Apprentice Showcase</i>	2013, 2015
Contessa di Ceprano*	<i>Rigoletto</i>	The Metropolitan Opera	2013, 2015
Tebaldo*	<i>Don Carlo</i>	The Metropolitan Opera	2015
Smeton*	<i>Anna Bolena</i>	Lyric Opera of Chicago	
Rosmira*	<i>Partenope</i>	The San Francisco Opera	2014
Varvara	<i>Káta Kabanová</i>	Spoletto Festival USA	
Angelina	<i>La cenerentola</i>	Green Mountain Opera Festival	
Kitchen Boy*	<i>Rusalka</i>	The Metropolitan Opera	
Unborn 4	<i>Die Frau ohne Schatten</i>	The Metropolitan Opera	2013
Mrs. Grose	<i>The Turn of the Screw</i>	Palm Beach Opera	
Ein Page der Herodias	<i>Salome</i>	Palm Beach Opera	
Angelina	<i>La cenerentola</i>	Palm Beach Opera, <i>Family Performance</i>	
Orlofsky*	<i>Die Fledermaus</i>	Virginia Opera	2012
Ciro*	<i>Ciro in Babilonia</i>	Rossini Opera Festival/Caramoor International Music Festival	
Rosina	<i>Il barbiere di Siviglia</i>	Opera Fort Collins	
Pitti-Sing	<i>The Mikado</i>	Virginia Opera	
Mercédès	<i>Carmen</i>	Opera Coeur d'Alene	
Anita	<i>West Side Story</i>	Aspen Music Festival	2011
Hermia*	<i>A Midsummer Night's Dream</i>	Aspen Music Festival	
Angelina	<i>La Cenerentola</i>	Baltimore Concert Opera	
3 rd Wood Nymph	<i>Rusalka</i>	Opera Colorado	
Tisbe	<i>La cenerentola</i>	Opera Colorado, <i>Student Performance</i>	
Cherubino*	<i>Le nozze di Figaro</i>	Des Moines Metro Opera	2010
Rosina	<i>The Barber of Seville</i>	Opera Iowa Touring Troupe	
Paquette+	<i>Candide</i>	Des Moines Metro Opera	
Greek Trio	<i>The Pig, the Farmer & the Artist (Chesky)</i>	NYC Fringe Festival & La Mama	
Pheobe	<i>Yeomen of the Guard</i>	The Bostonian Concert & Opera Ensemble	
Angelina*	<i>La cenerentola</i>	Sarasota Opera	

CONCERT

Soloist	<i>A New Year in Vienna</i>	Richmond Symphony	2016
Soloist	<i>Grand Opera Meets the Mighty Kitzschmar</i>	The Choral Art Society Masterworks (Portland, ME)	
Altstimme	<i>Brahms' Zwei Gesänge Op. 91</i>	The Fine Tuned Society of Boulder	
Ruth & Miriam	<i>Weill's The Road of Promise [US Premiere]</i>	Carnegie Hall, Master Voices, Orchestra of St. Luke's	2015
Alto Soloist	<i>Haydn's Missa Sancti Nicolai</i>	Carnegie Hall, New York City Chamber Orchestra	2014
Alto Soloist	<i>Handel's Messiah</i>	Cincinnati Symphony Orchestra	2013
Alto Soloist	<i>Bach's Johannes-Passion</i>	American University of Beirut, Lebanon	
2 nd Fairy	<i>Mendelssohn's A Midsummer Night's Dream</i>	Caramoor International Music Festival	2012
Alto Soloist	<i>Handel's Messiah</i>	Colorado Bach Ensemble	
Alto Soloist	<i>Mozart's Requiem</i>	The Boston Boys Choir	2009
Alto Soloist	<i>Bach's Matthäus-Passion</i>	University Singers, CU Boulder	2008

RESUME *continued*

AWARDS & COMPETITIONS

The Norma Newton Award	George London Foundation	2017
Gail Robinson Award	William Matheus Sullivan Foundation	2015
Shaulis/Gasperec Emerging Singers Grant	Opera Index Competition	
Anna Case MacKay Memorial Award	The Santa Fe Opera	
2 nd place & Audience Favorite	Opera Birmingham Competition	
2 nd prize	Gerda Lissner Foundation Competition	
Encouragement Award	George London Foundation Competition	
Encouragement Award	Licia Albanese-Puccini Foundation Competition	
1 st Place	Marcello Giordani Foundation International Vocal Competition	2014
1 st Place	Lyndon Woodside Oratorio-Solo Competition, Oratorio Society of New York	
Katharine M. Mayer Award	The Santa Fe Opera	2013
Career Grant	Kurt Weill Foundation	
2 nd Place	Marguerite McCammon Vocal Competition, Fort Worth Opera	2012
3 rd Place	Lotte Lenya Competition, Kurt Weill Foundation	
2 nd & 3 rd Place	Denver Lyric Opera Guild Competition	2008, 2011
Career Grant	Allied Arts, Colorado	2011

TRAINING:

Apprentice Singer	Santa Fe Opera	2013, 2015
Young Artist	Palm Beach Opera	2013
Bel Canto Young Artist	Caramoor International Music Festival	2012
Emerging Artist	Virginia Opera	
Fellowship	Aspen Opera Theater Center	2011
Studio Artist	Sarasota Opera	2010
Opera Iowa Touring Troupe	Des Moines Metro Opera	
Apprentice Artist	Des Moines Metro Opera	2009, 2010
Master of Music	University of Colorado	2008
Student	Aspen Opera Theater Center	2006
Bachelor of Music	University of Southern Maine	2005
Emerging Artist	Opera Maine (formally PORTopera)	2004, 2005

VOICE TEACHERS:

Braeden Harris
Ellen Chickering
Vinson Cole
Margaret Lattimore

COACHES:

Carol Anderson
John Arida
Rachelle Jonck
Francesco Milioto
Donald Palumbo
Miloš Repický
Pierre Vallet

CONDUCTORS:

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Will Crutchfield
Mark Elder
Edward Gardner
Miguel Harth-Bedoya
Anne Manson
Joseph Mechavich
David Neely
Stephen Osgood
Alexander Polyanichko
David Robertson
Ted Sperling
Robert Tweten

DIRECTORS:

Stephen Barlow
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Seth Hoff
Fenlon Lamb
Davide Livermore
Brian Luedloff
Louisa Muller
A. Scott Parry
David Schweizer
Michael Shell
Daniel Slater
Doug Varone
Tomer Zvulun
Martina Weber
Mary Zimmerman